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The Teaching of Pianoforte Playing,

being abstract of Lectures delivered at the R.C.O. by

OSCAR BERINGER.

For the pianoforte, properly so called, *i.e.*, the instrument with hammer action—the first important composer was Philip Emmanuel Bach, second son of John Sebastian. His great work in the evolution of the sonata was attested by Haydn and Mozart; but his monumental treatise, “An attempt to show the true way of playing the piano,” was so far in advance of all predecessors that much of it is not yet superseded. He advocated bold innovations in fingering. The next important influences were that of Haydn, and still more that of Mozart.

Haydn's pupil, Ignace Pleyel, once famous, has now faded into a name. Mozart was the real founder of the "lyric" school of pianoforte playing; and the study of his works is indispensable to every student. If, as a teacher, he was not quite ideal, *teste* Hummel, as a performer Haydn and Clementi have recorded his unsurpassable excellence. Hummel and Clementi represented different schools; the former developing the "lyric" school, the latter originating the "dramatic." Hummel's work, both in composition and teaching, was more valuable than is now allowed. His two most celebrated pupils were Ferdinand Hiller and Sir J. Benedict. Clementi's influence was immense; his "Hundred Studies" cover all technical difficulties up to a time far beyond his own. Two of his eminent pupils, J. B. Cramer and "Nocturne" Field, belonged rather to the lyric school. Liszt has left on record his admiration of Field's playing. Midway between the two schools stood Dussek, who made further advances in technique and had an influence on Weber. Beethoven carried the sonata form to its highest pitch, and few compositions of this class have been written since. The first and most important exponent of the school of "brilliance" was Moscheles; but the most brilliant example was Thalberg, whose compositions, though of less musical value, were of great importance technically, and whose "Art of Singing as applied to the Pianoforte" anticipated some of the most modern theories with regard to "touch." In Mendelssohn's footsteps followed Sterndale Bennett and Gade; while the torch of Schumann was handed on to Brahms, who, according to von Bülow, if he had kept up his executive practice would have been one of the greatest of pianists. Liszt one must recognise as "the greatest pianist of all time," no advance in technique having been made since him, except the lunatic aberrations of the French Impressionist school. To him no effect of which the piano is capable was a secret, while the names of his pupils—Raff, Rubinstein, Tausig, von Bülow, Klindworth, d'Albert, Leschetizky, to mention only a few—show the wonderful power of his teaching. The methods of pianoforte teaching in the mid-Victorian period comprised an intolerable deal of scales and a few five-finger exercises, with Czerny's "Velocity" as a luxury: touch and phrasing being almost ignored, and public taste enraptured with "The Maiden's Prayer." At Leipzig, on the contrary, under Louis Plaidy, I was first introduced to real pianoforte technique, and later, under the great Tausig, in Berlin, to polyphonic playing. But the standard of amateurs has gone up very greatly in England in the last forty years, not only in theoretical knowledge and musical appreciation generally, but also in pianoforte playing. To this improvement the examinations of the Associated Board have largely contributed.

A large number of useful and instructive books have been written on pianoforte teaching and playing, from various points of view, some on general principles, some on details. But the art cannot be learnt from books alone, nor by words of mouth alone; the best master is personal experience. Every fresh pupil is a new experience; any hard and fast system is wrong, and, indeed, impossible. In my fifty years' experience I have never found two pupils who could be treated exactly alike, even from a merely technical point of view; the strong and weak points of each have first to be discovered. The simplest and clearest way of putting my experience before the audience is to give a lesson to two imaginary pupils of different grades.

The first is supposed sufficiently advanced to take up the standard of such examinations as the Associated Board, intermediate grade. The pupil's paces should first be tried in two pieces, one for the sake of technique, the other, a slow one, for the sake of expression. After these and a few scales, some arpeggi, and exercises, a teacher would be pretty well *au fait* with the attainments and talent of the pupil. The next thing to be settled is the height of the seat. This depends on the length of the upper arm; the shorter the upper arm, the lower the seat, and far enough back to allow the elbow to be slightly in front of the body, the arms hanging freely against the side. The next point is to see that the pupil has some knowledge of the mechanism of the instrument; ninety per cent. have none. A pupil must be made to realise that from the moment the hammer falls away from the strings the key has no more control over the tone, so that any after-pressure is mere waste of energy. Then the action and use of the dampers must be explained; then the time-table of practising settled. The minimum is two hours a day, with a maximum of five. There should be about half an hour of technical exercises, the same of Bach or other polyphonic work, the same of some classical composer, and the same for a lighter and more modern piece. Extra time must be given for sight-reading and for the repetition of old pieces. For weak and loosely-jointed hands a few gymnastic exercises every morning are useful. The finger-exercises (all written in contrary motion) should be practised, first with mere finger action, the arm very loosely supported, and with no stiffness of wrist; next with some of the weight of the upper arm falling into each finger, the fingers lying almost on the surface of the keys. The next exercises would be finger-exercises, not stationary but moving, practised very lightly. Then come broken chords in different forms, through all the keys with the same C major fingering; then extended arpeggi chords; after these an exercise for purely arm movement. A good shake or tremolo cannot be produced without the use of the elbow-joint.

The last item at this stage would be octaves. The old fashion of octave-playing, with wrist thrown back and allowed to fall, is pernicious and obsolete. Busoni and Rosenthal, perhaps the greatest octave-players of the day, always keep the wrist higher than the knuckle-joint. For the second half-hour's work, take the first of Bach's two-part inventions. In polyphonic music the pupil must be advised of the number of parts in the piece, and their equal importance: each part should be practised separately and either hand alone, and finally together; the proper value given to every note and the phrasing alike in every part. In some recent editions of this sort of works the phrasing was far too much cut up. As to mordents, most students rushed at them, but they should be taken deliberately and gracefully.

Correct fingering means the easiest and most suitable fingering to ensure correct phrasing. A few general rules are possible, e.g., scale passages and arpeggi to be fingered according to the key they are in; broken chord passages as much as possible in full octave positions, even on black keys: in sequences every recurring section to be fingered alike, if possible. As to phrasing, perfect cadences require a full stop, like the end of a sentence; imperfect and interrupted cadences, a colon or semicolon; a repeated motif or figure scarcely a comma at each recurrence. Correct and artistic phrasing depends on acquaintance with the principles of musical form. Accentuation is necessary to mark rhythm. The listener is dependent solely on his ear, whereas the player is helped by his eye, having the bars before him. It is not always the first note in a bar that should be emphasised; in musical phrases, as in literary sentences, some words are specially important and require leading up to. "Expression" in pianoforte playing cannot be given on a single note, only in groups of notes. Hence in melodies every note should be slightly varied; generally crescendo in rising passages, diminuendo in descending—but, of course, there are exceptions. It is better on the whole that a pupil should exaggerate expression at first, and temper it later.

This is an era of specialists, some making ear-training their doxy, others touch, others the constant re-hearing of the same work. Some composers eliminate key-signatures, others time-signatures, and even bar lines. The teacher's object is not only to produce cultivated listeners. Surely a pianoforte teacher should teach his pupils to play the pianoforte, and to interpret with technical and musical correctness music written for that instrument. To listen to every note of one's own playing is the most perfect ear-training a pianist can have. A writer in *The Tablet* has recently eulogised the productions of the pianola as the final perfection of piano-playing. If so, we must see in the Italian organ-grinder the most perfect musician. Some benefit

may ultimately emerge even from modern extravagances when they have simmered down, and some wheat be left when the chaff has been winnowed away by Time.

Antonius Stradivarius.

BY FRANCIS THORNS.

Antonius Stradivarius, or Antonio Stradivari, was born at Cremona in 1644. As a youth he worked as an apprentice in the workshop of Nicolo Amati; but in 1660 he began to sign his own name to the violins he made. In 1667 he married a woman of 27, by whom he had six children, some of whom died before him. The same year he left Nicolo Amati and set up in business for himself in the square opposite the Church of San Domenico. When Amati died, at the age of 88, he left all his tools and plant to Stradivari, then 40 years of age and in the enjoyment of wide repute as a violin maker. In 1680, his art having flourished in a commercial sense, he was able to buy a house at the Piazza Roma for the somewhat large sum (in those days) of £800.

Stradivari made many other kinds of musical instruments other than violins, such as violoncellos, violas, mandolines, lutes and guitars, and frequently obtained commissions from the Royal Courts of Europe for various instruments. In 1715 the King of Poland ordered twelve violins for the Court Orchestra; in 1682 a rich Venetian banker, Monzi by name, purchased a chest of violins, violas and 'cellos from Stradivari, and presented them to our King James II., who liked them so much that he ordered a viola-da-gamba from Stradivari. In 1867 he made a set of instruments for the Spanish Court; one of the violins in this set eventually found its way into the hands of Ole Bull, the famous violinist. With 1700 Stradivari entered on his "golden period," during which time he made his finest violins—the "Dolphin," "Messie," "Tuscan," "Betts," and the "Purcelle." The "Messie" or "Messiah" Strad is by some adjudged the finest violin in the world. It was made by Stradivari in the year 1716. Stradivari sold his violins for £10 (equal to about £40 of our money), and notwithstanding the expenses of a large family (eleven children in all) he certainly either made or inherited money, as there was a proverb current in Cremona, "as rich as Stradivari." He died in the year 1737, after a life of extraordinary activity and genius. He seems never to have left his native home in Cremona during the whole course of the 93 years of his life. His funeral tablet in the Church of San Domenico bears the simple inscription, "Sepolchro di Antonio Stradivari E suoi Eredi, Anno 1729."

The characteristic features of a Strad are a little difficult to define, as the violins are not all alike; the difference in design and workmanship being very apparent in the great violins of Stradivari's "grand period" (1700-30). The back of the "Messiah" Strad is in two pieces, and completely covered with varnish, being the only specimen of which this can be said. The head is light and graceful, and the colour of the varnish throughout is a rich red-brown. The "Purcell" or "Virgin" Strad approximates very closely to the "Mes-

siah," but the varnish is quite different, being a beautiful soft brown; the head also is much stronger. The main characteristics of a Strad may be summed up as follows:—Comparative smallness of the upper part of the instrument as compared to the ample development of the lower; delicate and somewhat narrow head, but containing more than a suggestion of strength in the finely-cut art scroll; the back and belly mostly cut flat in the approved style.

Mems. about Members.

The Directors of the Philharmonic Society have invited Sir Alexander Mackenzie, Dr. Cowen and Mr. Edward German, among others, specially to compose works for the 100th season of that body.

On Feb. 4th and 11th Mr. Oscar Beringer gave lectures at the Royal College of Organists on "The Teaching of Pianoforte Playing."

Miss Clara Blackburne gave, with the assistance of the New Symphony Orchestra, a Concert at Bechstein Hall on Feb. 2nd, two of of her songs being in the programme.

Dr. Cowen has been suffering from a severe break-down, and though he is better he is unable to fulfil any engagements for the present.

As a consequence of a collision between a taxi-cab and a motor-omnibus, due to the former skidding, Mr. Edward German sustained in February some slight injuries to the face.

On Feb. 11th Dr. H. W. Richards lectured before the London Section of the Incorporated Society of Musicians, his subject being "Organ Accompaniments of Anthems and Settings of Canticles."

Mr. Charles Phillips and Miss Ethel Barns (Mrs. Phillips) gave Concerts at Bechstein Hall on Feb. 7th and March 4th.

The Walenn Quartet gave Concerts at Æolian Hall on Feb. 7th and March 10th.

The Wessely Quartet gave Concerts at Bechstein Hall on Feb. 8th and March 15th.

A series of articles by Dr. H. W. Richards on "Choir Training" is running in *Musical News*.

A performance of Brahms' "German Requiem" was given at Lincoln's Inn Chapel on March 19th under the direction of Mr. Reginald Steggall.

M. Sauret has been seriously ill, we are sorry to hear.

The pupils of Mr. John Francis Barnett at the Guildhall School of Music gave a Concert on March 17th.

Dr. G. J. Bennett gave a lecture at Edinburgh on March 25th before the Scotch members of the Royal College of Organists on "The Organ Sonatas of Joseph Rheinberger."

Mr. Edward German's Coronation March from "Henry VIII." has been arranged for the organ by Mr. John E. West.

Dr. W. H. Cummings wrote an article, "'Caractacus' not Arne's," in the March number of the *Musical Times*.

Madame Regan played at the Classical Concert at Bournemouth on April 24th.

On March 25th Mr. Allen Gill conducted a performance of Bach's

Mass in B minor at the Alexandra Palace. One of the soloists was Mr. Robert Radford.

Mr. Howard-Jones gave a Brahms Recital at Bechstein Hall on March 27th.

Miss Hannah Jones has been appointed teacher of singing at Queen's College, Harley Street, W.

Messrs. Longmans have just issued a supplement to Mr. Tobias Matthay's "Act of Touch" and "First Principles" under the title of "Some Commentaries on the the Teaching of Pianoforte Technique." Messrs. Bosworth have issued an Extract from the same author's "Relaxation Studies" under the title of "The Principles of Fingering and the Laws of Pedalling."

Mr. Matthay delivered his lecture "On the Principles of Teaching Interpretation" to The Music Teachers' Association at the Broadwood Rooms on Feb. 18th.

The Streatham and South London String Orchestra gave a Concert at Streatham on March 31st, conducted by Mr. Sydney Robjohns. Mr. Claude Gascoigne was the pianist on the occasion.

The Wessely Quartet gave a Concert in Dublin on Feb. 13th.

Mr. Edward Croager conducted performances by the Amersham Choral Society of Dr. Cowen's "St. John's Eve" on December 27th, and of "The Death of Minnehaha" on Feb. 23rd.

Mr. Leslie Mackay's Male Voice Choir gave their Annual Concert at Chatham on Feb. 22nd.

Mr. W. S. Bambridge, Mus.B., organist of Marlborough College, is to retire from that position at the end of the summer term. It was in 1853 that he became organist of Clewer Church, Windsor, and he went to Marlborough in January, 1864. Mr. Bambridge, who has been organist under four Masters, Dr. Bradley, Dr. Farrar, Canon Bell, and the present Master, has taken a prominent part in municipal matters, and has more than once served as Mayor of Marlborough.

On Friday, February 24th, a deputation of students from the Guildhall School of Music presented Dr. Cummings, at his residence in Dulwich, with a silver rose-bowl and a case of silver salt-bowls. The bowl is inscribed:—"Presented to William Hayman Cummings, Esq., Hon. Mus.Doc. Dublin, F.S.A., Hon. R.A.M., Principal of the Guildhall School of Music, on the occasion of his retirement, by a few of the Students, as a token of their gratitude and esteem. Dec., 1910."

Congratulations to Miss Marion White on her marriage to Mr. E. H. Cole.

The Metropolitan Academy of Music Orchestra, conducted by Mr. Frank Bonner, played Wagner's "Rienzi" Overture, Grieg's "Peer Gynt" Suite, the 1st Movement from Beethoven's First Symphony, and other works at their last Concert at the Ilford Town Hall on April 8th. Miss Margaret Cooper was the soloist.

Count Charles de Souza gave a Pianoforte Recital at Æolian Hall on May 4th.

Miss Amy Hare has given this season a series of Chamber Music Concerts in Berlin with much success.

Miss Myra Hess gave a Pianoforte Recital at Bechstein Hall on April 25th.

Miss Isabel Jay has retired from the comic opera stage.

On May 19th, Mr. Frye Parker conducted a Concert of the Colet

Orchestral Society at Kensington Town Hall. Mr. Frederick Ranalow was the vocalist on the occasion. The programme included Beethoven's Pastoral Symphony and Sterndale Bennett's overture "Parisina."

The Education Committee of the London County Council have invited Mr. Stewart Macpherson to deliver a course of ten lectures on "Musical Appreciation" to their teachers.

Club Doings.

The Social Meeting (Ladies' Night) held at the Academy on March 15th brought together an audience numbering 110, though but for the inclemency of the evening there would probably have been some fifty more present, according to the acceptances. The Misses Chaplin had kindly undertaken the programme, "An evening with some Composers of the 16th to the 18th centuries," which they carried out to the manifest enjoyment of all present.

The artistes were Miss Nellie Chaplin (harpsichord), Miss Kate Chaplin (violin and viola d'amore), Miss Lilian Berger (violin), Miss Florence Moss (viola), Miss Mabel Chaplin (violoncello and viola da gamba), Miss Leila Bull (oboe), Miss Lilian Berger (vocalist), and the Misses Phyllis and Joyce Holt, who very gracefully danced the Gavotte by Dr. Arne at the close of the programme. The pieces performed were:—Harpsichord solos, "Pavane" and "Galiardo" ("The Earle of Salisbury"), by W. Byrde, "The King's Hunting Jig," by Dr. Bull, and "The Queen's Command," by Orlando Gibbons; song, "Bois Epaïs," by Lully; The Golden Sonata, by Purcell, for two violins and violoncello; Adagio from Handel's Concerto for viola da gamba; Handel's Oboe Concerto; Bach's Concerto in F minor for harpsichord, with accompaniment of string quartet; Pièces de Clavecin en Concert, No. 3, for harpsichord, violin and viola da gamba, by Rameau; harpsichord solos, Lesson on C by D. Scarlatti, and "The Harmonious Blacksmith," by Handel; Andante and Minuet for viola d'amore by Milandre; and Gavotte, by Dr. Arne. The harpsichord used was a Kirkmann, dated 1789; the viola da gamba, lent by Mr. Arthur F. Hill, was by Barak Norman, 1718; and the viola d'amore, lent by Mr. Saint George, was by J. F. Guidantus, 1730.

The programme was prefaced by a short address from Mr. Stewart Macpherson, who at the request of Miss Nellie Chaplin briefly explained the character of the various instruments. During the interval the harpsichord proved a great centre of attraction, being surrounded by an interested crowd.

Our President.

Mr. Stewart Macpherson, the President of the Club for the year 1911, is a native of Liverpool, where he was born on March 29th, 1865. Except for the accident of birth, he may however be called a Londoner, as he has lived in the Metropolis since the first year of his life and was educated at the City of London School under Dr. Abbott.

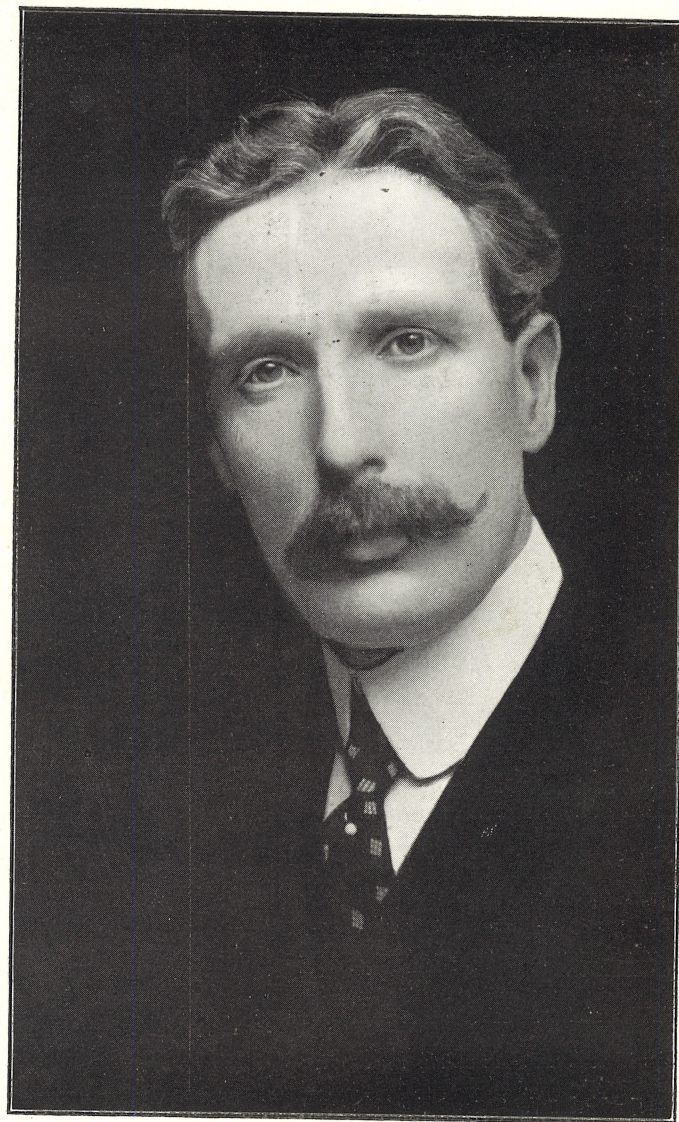


Photo by HISTED.

It was originally intended that he should eventually proceed to Cambridge, but the winning of the Sterndale Bennett Scholarship at the Royal Academy of Music proved a turning-point in his career, and the two Macfarrens, George and Walter, strongly advised his parents to allow him to take up music as his life-work. He accordingly entered the Academy, where he studied the pianoforte under Walter Macfarren and entered the theory class of the Principal, G. A. Macfarren. Here he pursued a career of success, winning the Balfe Scholarship in 1882, the Lucas Medal in 1884, and the Potter Exhibition in 1885. On leaving the Academy he was appointed to the professorial staff and was created an Associate, an honour which was followed in 1892 by that of Fellow.

From 1885 to 1897 Mr. Macpherson was organist and choirmaster at Immanuel Church, Streatham, and other positions he has occupied are conductor (1885-1902) of the Westminster Orchestral Society, where he made a point of bringing forward works by native composers, (at a time when they had far fewer opportunities of being heard than they have now), and conductor (1886-1904) of the Streatham Choral Society, which, founded by him, attained a membership of 180, and gave almost all the most notable choral works, ancient and modern. From 1898 he has acted as one of the examiners for the Associated Board, and in that capacity has visited Canada, Australia, New Zealand, Ceylon, and South Africa. He is also a Member of the Board of Studies in the University of London. One work in which Mr. Macpherson is greatly interested is that which falls to his lot at the Royal Normal College for the Blind. His teaching there is entirely on aural lines, and the power possessed by the students of mentally realizing what they hear is remarkable, largely owing to the fact that their tuition is necessarily carried on through the ear instead of the eye. Once a fortnight Mr. Macpherson lectures to the students on various musical subjects.

About five years ago Mr. Macpherson's R.A.M. students formed at his suggestion a Reading Club in order to improve their general range of knowledge. A project, having as its primary object the better training of the young in music, is the Music Teachers' Association. As Chairman of this Association Mr. Macpherson has thrown himself with great enthusiasm and vigour into the task of establishing it and of spreading its principles, with the result that in some two years and a half it has secured more than 400 members and has given a powerful impetus to better teaching methods, especially in the direction of ear-training and the study of Musical Appreciation. As a lecturer he has been heard at the Royal Academy of Music and many other places throughout the country.

Mr. Stewart Macpherson's compositions, published and unpublished, include a Mass in D for solo, chorus and orchestra, a Violin Concerto in G minor, Ballade for orchestra, Idyll for orchestra, Notturmo for orchestra, Symphony in C, overtures, chamber music, pianoforte pieces, and church music. He has now little time or opportunity for composition; moreover he feels he can be of much more use in the world in furthering the cause of musical education, both in speech and in print, than (as he says), "by writing symphonies people don't want to hear!" He has enough musico-literary work already commissioned to last him several years, and in this he is

deeply interested. The works already published include "Practical Harmony," which has passed through several editions and has moreover been translated into German; "Practical Counterpoint"; "The Rudiments of Music"; "350 Exercises in Harmony, Counterpoint and Modulation"; "Questions and Exercises on the Rudiments of Music"; "Form in Music"; "Music and its appreciation"; etc. These books have now possibly the largest circulation of any series of the kind throughout the British Empire. Mr. Macpherson is also engaged on an analytical edition of Beethoven's Sonatas which is being issued by Joseph Williams, Ltd., and has in the press a new book entitled "Studies in Phrasing and Form."

In 1895 Mr. Macpherson married Leonora Frances, the eldest daughter of Dr. W. G. Kemp, late of Wellington, New Zealand, and has two sons and one daughter. The elder boy is a King's Scholar at Westminster School.

New Music.

- Faning, Eaton.*
"Our Island Home," four-part Song ... (Novello & Co.)
- Foster, Myles B.*
"Merry Games for Children," Action Cantata (Novello & Co.)
- Jenner, Harold.*
"Angel of You," Song ... (Cary & Co.)
- Maunder, J. H.*
"God of our Fatherland," Hymn ... (Novello & Co.)
- McEwen, J. B.*
"The Wind in the Chimney," four-part Song (Stainer & Bell.)
- Phillips, Montague F.*
"The Beat of a passionate Heart," Song (Chappell & Co.)
"A Dream has made me weep," Song ... "
"Flower of a fairer world," Song ... "
"The Vesper Bell," Part Song ... "
"Daffodils," Part Song ... "
Prelude and Fugue in G minor for the organ (Stainer & Bell.)
- West, John E.*
"Praise the Lord, O my soul," Anthem ... (Novello & Co.)
"In pride of May," Four-part Song ... "

Organ Recitals.

- Cunningham, Mr. G. D.,* at St. Margaret Pattens, E.C. (Feb. 19th), at South Croydon Wesleyan Church (Feb. 15th), at St. Saviour's, Wood Green, N. (Feb. 24th), at St. Sepulchre's, Holborn, E.C. (Feb. 20th), at Robertson Street Congregational Church, Hastings (Feb. 27th), at All Saints', Margaret Street, W. (March 30th), at St. Stephen's, Walbrook, E.C. (April 28th), at Town Hall, Oxford (April 23rd), and at the Alexandra Palace, N. (Jan. 1st, 8th, 15th, 22nd, 29th, Feb. 5th, 12th, 19th, March 5th, April 2nd, 9th, 16th and 30th).

- Docker, Mr. F. A. W.,* at St. George's, Bloomsbury, W.C. (May 2nd).
Gardener, Miss Winifred, at St. Peter-upon-Cornhill, E.C. (March 7th), and at Stratford Congregational Church (March 26th and April 23rd).
Gostelow, Mr. Fred, at All Saints', Leighton Buzzard (April 27th).
Hart, Mr. Leonard, at St. Stephen's, Paddington, W. (March 22nd and 29th).
Phillips, Mr. Montague F., at Esher Parish Church (Jan. 29th, April 16th and May 7th).
Richards, Dr. H. W., at St. Mary's, Headley (April 21st), and at the Parish Church, Mickleham (April 29th).
Scott, Mr. Sydney, at St. Stephen's, Walbrook (Feb. 23rd), and at St. Mary-le-Strand, W.C. (March 8th).
Steggall, Mr. Reginald, at All Saints', Margaret Street, W. (March 16th).

Principles of Teaching Interpretation.

BY TOBIAS MATTHAY.

A Lecture was delivered by Mr. Tobias Matthay on February 18th, at Broadwood's Rooms, W., before the Music Teachers' Association. Dr. Eaton Faning presided. Mr. Matthay directed attention to the difference between practice and mere strumming on the piano, between teaching and mere cramming; he considered how the pupil's mind could be brought upon his work, his ideas of time, the elements of rapidity and duration, and pedal. Good teaching made the pupil think; work really became play. It was fatal to delude ourselves that we were listening to music, when we were not really listening. Ear-training which concentrated upon pitch or time was worse than useless; it must be mind-training with a musical purpose; we must feel the musical content and shape of every bar; we must know what to do better physically and what to avoid doing physically at the keyboard. To concentration we must add vividness of imagination. The power of pre-hearing could be cultivated to a greater extent than people supposed.

Analysis in teaching implied analysis in four distinct ways: (1) we must analyse what the pupil was actually doing, (2) we must analyse the faults thereby perceived, (3) why the pupil was making those faults, and (4) we must analyse the pupil's attitude of mind, so that we might know how to treat him. Before we could form any judgment, we must know the music and must analyse that. To rely upon example led to disappointment, if not disaster.

The artist who was a genius had not the least notion why he did anything; he had forgotten the processes of learning. On the other hand, no teacher was worthy of the name unless he was more or less of an artist. The teacher could not hope to stimulate his pupils to do good, honest work unless he showed that the work mattered to him. How should the teacher use his brains all the time? Cramming was not educating, not training the mind. The pupil must be made to use his own ear, judgment, and feeling. People who seemed to be hopelessly unmusical might then gradually be seen to be endowed with quite musical characteristics.

Lack of attention. A case was mentioned where a dozen teachers were listening to a pupil playing faultily. All diagnosed wrongly. The correction was instantaneously accomplished by the pupil being made to think rightly and to use her own judgment. The teacher who insisted on these things might be told that he had invented forty-two different kinds of touch and was a faddist, but such characterisation did not stop the march of truth. Attention must be paid at the piano through key resistance and through time. We must pay attention to the constantly varying resistance of the key-lever. That point was dealt with in Mr. Matthay's books, but a good deal could also be said about "time-spot." Why did so few pupils fail to feel time? The fault arose from faulty early training. The pupil ought to scan the music before playing it. Think onwards, and you can think of the music. Memory training, so that music should be shapeful, was the hardest task of the player.

To illustrate want of continuity in interpretation, make a pupil alter his gait every few steps as he walked round the room. He would remember it for the rest of his days.

Teachers said "You must not play Chopin in time," but there must be continuity of tempo. We might dwell upon notes so as to bend, not break them; we might take away the time from other notes, thus keeping up the tempo in spite of swerving. Bach, Beethoven, and Mozart required this treatment, as well as modern composers, and illustrations proved this. It behoved teachers therefore to teach rubato as early as possible; it was only possible to acquire a rhythmic sense while young. Teach it first through modern music; a child could not learn a past idiom until it had considerable experience in a present-day idiom.

Rubato might take two distinct forms: (1) where we emphasised a note and gave more than the expected time value, and made up by accelerating the remaining notes of that phrase; (2) where we began by pushing on or hurrying the time and then retarded the phrase so as to bring back the correct time at the end of the phrase. A rubato curve should vary with the mood of the performer. We might also use rubato to emphasise a single note only, or to give a graceful curve to a whole sentence. Rubato would, in fact, enable us to make clear the climax of a phrase, even in the case of a *decres.* The coming back from a rubato might give more importance to the phrase than anything else. When we required to express vitality, aggressiveness, etc., we must make the music as clear as day, and avoid rubato.

Contrast of tone and of duration were also important. Many a teacher went on experiencing torture during lessons without stirring a limb to save himself, or he took it as "one of the inevitable drawbacks of the profession." Some teachers insisted on more tone on the accents and *f's*, while the pupil never got within measurable distance of a true *piano*.

Deficiency of colouring arose from lack of low tones. Mr. Matthay illustrated another fault due to the interruption of a phrase by a rest; he showed that he must play the continuation of the phrase with the same tone that was heard just before the rest.

Unless a teacher was fully alive to the laws of interpretation spoken of, and those of touch he was not teaching the pianoforte at all; he was merely telling pupils to learn, instead of teaching them

to learn. Even Germany, too thorough in exercise-grinding, was waking up in this matter. Mr. Matthay insisted upon the vitalising element of pulse, rhythm, accent, time. The pulse-throb gave us the sense of something alive. Because pulse was life, we felt music to be alive, and through it we got into harmony with the great forces of the universe; with nature itself.—*The Musical Herald*.

Organ Accompaniments.

BY DR. H. W. RICHARDS.

At a meeting of the Incorporated Society of Musicians, held on February 11th, Dr. H. W. Richards read a paper on "Organ Accompaniments of Anthems and Settings of the Canticles." The substance of his remarks was as follows:—

In modern works, accompaniments are written out with full directions, and little is therefore left to the taste and discretion of the organist; but up to and including the period of Handel and Bach only a figured bass was supplied, the interpretation of which demanded harmonic skill and historical knowledge. The best services and anthems of this older school have in modern times been edited with full accompaniments; but Church authorities do not adhere to one composer or period, and the organist's musicianship, sense of appropriateness and adaptability are called into play.

In the practical discussion of the organist's work as accompanist, the prelude to the anthem demands the first attention. Its performance, though extempore, presupposes considerable study and experience, if it is to be better than a vague, experimental string of chords. The prelude should spring from a musical idea borrowed from the anthem, should conform to the style of the anthem, should be logical in construction, properly rhythmic and accentuated. The inexperienced extemporizer should prepare and write out his prelude in full. Later he should learn to rely upon a bare indication of its course, and so by gradual reduction teach himself to dispense with a preconceived plan. Many players make the mistake of plodding on with each hand full of notes, which progress in a haphazard way; whereas nothing is more refreshing than to hear the number of parts reduced occasionally to two or three; as much experience is required to know what to omit as to know what to fill in. No amount of stop-changing will take the place of variety inherent in the music itself. Modulation should be within bounds, and the final key should be that of the coming anthem, or its dominant.

Unaccompanied vocal passages are a welcome relief. It may be necessary to play with the voices when signs of flattening are noticed, but this should be done the moment the symptoms appear, and not left until the voices are already flat—that is, until it is too late. Such suggestions for registration as "Full Swell," "Full organ," "Add full reeds," etc., often make it evident that the composer has evolved his scheme of registration without thought, or with a small chamber organ in his mind. If such directions were carried out to the letter, the voices would be completely drowned. On the other hand, such directions as those supplied with Wesley's "Blessed be the God and

Father" are a model, and should be adhered to. The changing of single stops with the hand should not be effected at the expense of completeness in the accompaniment, or in such a way as to embarrass the singers.

In general the organ part should be subservient to and *accompany* the voices, but at times it may legitimately assert itself, as for instance during broad unisonal vocal passages, and of course in passages for organ alone. As regards expression: formerly "soft" and "loud" were the only terms used, but in the more modern emotional style expression-marks abound *ad nauseam*. These need not be exaggerated. The highly descriptive organist is only too well known.

Dr. Richards supplied, at the pianoforte, many illustrations of the points raised in his paper, choosing as examples the accompaniments to well-known anthems. Dr. Cummings was chairman of the meeting.—*The Musical Times*.

Rheinberger's Organ Sonatas.

BY DR. G. J. BENNETT.

A lecture on "The Organ Sonatas of Joseph Rheinberger" was given at the Music Class Room, Edinburgh University, on March 25th, by Dr. G. J. Bennett. The lecturer said that having had the privilege of studying for some time with Rheinberger, the subject of his paper was naturally of particular interest to him.

"Rheinberger spent nearly the whole of his life at Munich, where he died in 1901 in his sixty-second year. He composed music in all possible forms, including two symphonies, two operas, choral and chamber music, etc.; but, subsequent to his appointment in 1877 as Director of Music to the Royal Chapel at Munich, his best energies were latterly given up to the composition of Church music and of music for the organ.

Of all his works the twenty sonatas for the organ will probably secure for him the most lasting fame. Their composition extended over the years 1868 to 1901. Curiously, they are all in different keys, ten major and ten minor; had his life been spared to the Psalmist's "three score years and ten" we should doubtless have had from him sonatas in the remaining keys—B flat, E, F sharp minor, and C sharp minor. The last Sonata (No. 20) in F bears the title "Zur Friedensfeier" ("To the Celebration of Peace"), the significance of which is not clear. Had it any reference to the International Peace Conference which held its first meeting at the Hague in 1899, not long before this sonata was composed? In one important respect these sonatas differ from those of Mendelssohn. Dr. C. W. Pearce has pointed out how Mendelssohn seems to have deliberately avoided so-called sonata form in his sonatas. In Rheinberger's sonatas, on the contrary, you will generally not go far without encountering it, sometimes in the first movement, sometimes in the finale, twice in the slow movements—the Pastorale of the D flat, and the Intermezzo of the last sonata—and again in the Introduction to the Finale of Sonata No. 19. Some of the Fugues are also unmistakably influenced by this form, to mention only the well-known Finale of the Pastoral Sonata. The only Sonatas in which this form is entirely absent seem to be

those in E minor (with the Passacaglia) and in E flat (No. 13). Rheinberger made no use of the old German chorales in his Sonatas. This can be accounted for by the fact that he was a devout Catholic, and these tunes, being more associated with the Protestant form of worship in which they originated, could not mean the same to him as to Bach and Mendelssohn. On the other hand, Gregorian tones were employed by him thematically—the 8th tone in the Pastoral, and the Tonus Peregrinus in the A minor Sonata. The various forms of which the composer makes use are as follows:—1. Sonata form (often modified); 2. Fugue; 3. Three-part form; 4. Fantasie; 5. Variations; 6. Rondo."

After dealing with the Sonatas in detail the lecturer concluded:—

"In summing up Rheinberger's position as a composer of music for the organ, one is bound to compare his work in relation to that of his contemporary, Gustav Merkel. In Merkel's sonatas one does not find the same gradual development and increased freedom of treatment as with Rheinberger, who is constantly adding new features of interest to the older forms, and whose harmony and modulations are of a much bolder and more modern type than in Merkel's case. Excellent as are Merkel's sonatas, I consider them to be more conventional and less original as works of art than those of Rheinberger. As to which of Rheinberger's sonatas are the finest, that is of course to a large extent a matter of taste; but the series 3—12 are certainly all at a particularly high level of interest, amongst which the Pastoral, and those in E flat minor, F minor, E minor, D, and D flat stand out above the others. Among the later sonatas I may draw attention to those in C, B, and G minor.

The question naturally arises: Why are not those fine works more often played? It is sometimes urged that the general public find them too long. Even if this be true, the separate movements might be made use of more extensively. Another reason is their difficulty. Not that they require an exceptional technique, but great clearness of execution and good phrasing are essential, and moreover so much has to be read into the music which is not expressed there in the usual way. From the paucity of expression marks (the crescendo sign appears only once in the course of the twenty sonatas) much of the music bears an uninviting aspect, especially the slow movements. It would be a great boon to organ students, and render the study of the sonatas a much lighter task, if someone possessing the necessary authority and sympathy—such as Sir Walter Parratt, who has done so much to make these works known by teaching them to his pupils—could be induced to re-edit them with broad suggestions as to expression, various degrees of loudness, and registering, and with some modification of the phrasing; in short, to make them more suitable for use on our more up-to-date organs. As regards Rheinberger's influence on English organ music, whilst many of our composers of the present day write useful music of a pleasing type, to some extent under the influence of the French school, it is well that we have in Harwood and Stanford two composers whose organ works are imbued with the more solid qualities of the German school. In conclusion, I may say that as an organ composer I should place Rheinberger high above any of his contemporaries, and I consider him to be a worthy and legitimate successor to Bach and Mendelssohn in that domain."—*Musical News* (abbreviated).

Our Alma Mater.

The Students gave an Organ Recital at the Academy on Feb. 6th. Miss May Detmar played a movement from Widor's 5th Symphony, while Miss Marian Nye and Mr. Alec Rowley gave Merkel's Adagio for violin and organ. Other performers were Mr. Edgar Peto and Mr. Horace Perry (organ), Miss Winifred Small (violin), Miss Edith Penville (flute), and Miss Jennie Connell, Miss Margaret Ismay and Mr. Constantine Morris (vocalists).

On February 23rd the Chamber Concert of the term took place at Queen's Hall, when compositions by students were brought forward. Miss Phyllis N. Parker's Five Fancies for the Pianoforte were played by Miss Evelyn Dawkin. Mr. Greville V. Cooke's Suite for Strings, of three movements, was performed by Mr. Willie Davies, Miss Nellie Fulcher, Miss Phyllis Mitchell and Mr. Benno Pitt. Two movements from a Pianoforte Sonata by Miss Ethel Woodland were played by Mr. Arthur Alexander. The Concert opened with a performance of Mozart's Quartet for flute and strings by Miss Edith Penville, Miss Gladys Daniel, Miss Ellen Fulcher and Miss Margaret Bernard. Saint-Saëns' Fantasia in A minor for harp was rendered by Miss Violet M. Scotts, while Miss Edith Penville brought forward a Cantabile and Presto for flute by Enesco. Variations for the violin on a theme by Corelli (Tartini-Kreisler) were played by Mr. Harry Norris. Mr. Arthur Alexander, Mr. Edwin Quaife, Mr. Willie Davies, Miss Phyllis S. Mitchell and Mr. Benno Pitt rendered the first movement from César Franck's Quintet. Miss Joyce Savage and Mr. Benno Pitt brought the Concert to a conclusion by a performance of the first movement from Grieg's Sonata in A minor for piano and violoncello. Miss Edythe Goodman sang "Mignon's Song" (Goring Thomas); Mr. Albert Brown sang two songs by Jensen, "Lehn meine Wang' an deine Wang'" and "Alt Heidelberg"; Gluck's "O del mio dolce ardor" was sung by Miss Winifred Crocker.

On February 25th, the Operatic Class gave a performance of "Hänsel and Gretel." Miss Olive Turner played *Gretel*, and was supported by Miss Lily Fairney as *Hänsel*. The part of *Peter* was filled by Mr. Harry Milner, and Miss May Purcell undertook at short notice the part of *Gertrude*, owing to the illness of Miss Eleanor Nicholls. *The Witch* was Miss Margaret Ismay, while Miss Dorothy Haywood doubled the parts of *Sandman* and *Devman*. The accompaniments were rendered by Mr. Harper Seed at the piano and by Mr. B. J. Dale at the organ, and Mr. Edgardo Levi conducted. Mr. Richard Temple was the stage director, and Mr. B. Soutten arranged the Descent of the Angels in Act II.

The Orchestral Concert of the term, which took place at Queen's Hall on April 7th, brought to a public hearing two M.S. compositions by students, Mr. Percy Bowie's Overture, "Over the hills," and Mr. Morton Stephenson's Tone-Poem, "Dawn." Miss Marian Delmar brought forward Paderewski's Concerto in A minor, and Miss Florence Marr gave Stanford's variations on "Down among the dead men." Saint-Saëns' Fantasia "Africa" was rendered by Miss Katherine Doubleday. Saint-Saëns figured also on the programme with his A minor Concerto for the violoncello, which Miss Margaret Bernard played. Miss Muriel Mitchell sang Max Bruch's Aria, "Penelope ein Gewand wirkend." Weber's Romance and Song from "Der

Freischütz," "My aunt, poor soul," was sung by Miss Laura Bick. Mr. Fred. Shaw gave the Preislied from "Die Meistersinger." Mr. Percy Heming sang Nos. 1 and 5 of Stanford's "Songs of the Sea." The orchestra was under the direction of the Principal, Sir A. C. Mackenzie.

Academy Letter.

The Principal had a splendid reception at the Festival of Empire Concert held at the Crystal Palace on May 12th, when he conducted an excellent performance of his "Britannia" Overture. The King and Queen were present, and at the conclusion of the Concert the Conductors, Sir Hubert Parry, the Principal, Sir Henry J. Wood, and Dr. Charles Harriss were presented to their Majesties in the Tea room.

A Complimentary Dinner to Mr. Dan Godfrey, Hon. R.A.M., was given on May 15th at the Criterion Restaurant, which was attended by many of the most prominent British composers, artists and members of the Press. The principal toast of the evening was proposed by Sir Alexander Mackenzie (Chairman), Sir Hubert Parry and Sir Charles Stanford, who testified to the appreciation of Mr. Godfrey's untiring and successful efforts on behalf of British music during the tenure of his office as Musical Director at Bournemouth.

The new building is making rapid progress and we are looking forward to our start there next Michaelmas.

Mr. Oscar Beringer's two lectures on "Pianoforte Playing—past, present and future," were given before large and appreciative audiences on March 8th and 15th.

Mr. Percy Waller has been appointed a professor of the pianoforte.

On Tuesday, April 4th, an interesting presentation was made to Miss Marion White on the occasion of her marriage to Mr. Edward H. Cole, a valued member of the Academy staff. The function took place in the Concert Room, among those present being Mr. E. E. Cooper, Chairman of the Committee of Management, the Principal, Mr. F. Corder, Mr. F. W. Renaut and a large number of professors and students.

The presentation was made by the Principal, the gift taking the form of a Bechstein Grand Pianoforte. In the course of his remarks Sir Alexander said that Miss White had been a model student; later, she had accepted the position of Lady Superintendent, which she had filled for four years very much to the satisfaction and gratification of the Committee, and if she had not resolved to take another *engagement* she might have held the post indefinitely.

At the conclusion of his address Sir Alexander handed the key of the pianoforte to Miss White regretting that his physical strength did not permit him to hand over the instrument itself! The Principal then read the following words which accompanied the gift:—

"Dear Miss WHITE,—We who sign this letter do so on behalf of your very numerous friends and well-wishers in the Royal Academy, to whom you have endeared yourself during your tenure of the office you are now relinquishing. Amongst the professors and students alike there is not one but bids you farewell with regret, and cherishes the heartiest of wishes for your happiness. We beg your acceptance of a parting gift in the form of a Bechstein grand piano, the key of

which is here enclosed, and we hope that the music you will evoke from it will recall to your mind many pleasant memories of the givers and the old school of which you have been such an ornament."—"Signed on behalf of the Committee of Management—E. E. Cooper, A. C. Mackenzie; on behalf of the Professors—F. Corder, John B. McEwen; on behalf of the Students—F. Cecil Martin, Elsie Marian Nye, Grace E. Powell, Phyllis Norman Parker, Eleanor C. Rudall, Nannie Tait, Olive Turner, Dorothea Webb, Ethel F. Woodland, Edith L. John."

Miss White who was much moved, then acknowledged the gift in a few suitable words.

Mrs. Russell, A.R.A.M., has been appointed Lady Superintendent in place of Miss White.

The following awards have been made:—Thomas Threlfall Scholarship, Hubert S. Middleton; Sterndale Bennett Prize, Elsie Jones; Louisa Hopkins Memorial Prize, Elsie Jones; Goldberg Prize, Olive Turner; Charles Mortimer Prize, Douglas F.W. St. Leger.

Competitions for the Ada Lewis Scholarships (five in number for various subjects), the John Thomas Scholarship (vocalist), the Ross Scholarships (two—vocalist and wind instrument players), the Baume (Manx) Scholarship (any branch of music), the Maud Mary Gooch Scholarship (organ), and the Orchestral Instrument Scholarships (five in number) will be competed for about Michaelmas next. Full particulars may be obtained of Mr. F. W. Renaut, Secretary.

W.H.

Subscriptions.

It is courteously requested that unpaid **Subscriptions for 1911** may be forwarded to the Secretary as soon as possible, in order to obviate the necessity of further application. Cheques and Postal Orders *should be made payable to "The R.A.M. Club"* and crossed "L. & P. Bank, Sutton." Particular care should be taken that the name and address of the sender should accompany the remittance.

If Members so desire they can instruct their own Bankers to pay their Subscriptions when due direct to the Club Account at the London and Provincial Bank, Sutton, Surrey. A form for that purpose may be had on application to the Secretary, which should be sent to the Member's own Bank, in which case it is desired that an intimation of the fact be also made to the Secretary of the Club.

Future Fixtures.

LADIES' NIGHT, Wednesday, June 14th, 1911, at 8 p.m.

ANNUAL DINNER, Saturday, July 22nd, 1911, at 7 p.m.

Notices.

1.—"The R.A.M. Club Magazine" is published three times a year about November, February and May, and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.